

1983

p. 12

Bay Area

FILMMAKERS SHOWCASE

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THE 1983 BAY AREA FILMMAKERS SHOWCASE
presented by
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and
Film Arts Foundation

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One From The Heart, Sat. Nov. 5, 10 pm

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Introduction

In this fourth annual edition, the Bay Area Filmmakers Showcase continues to exemplify — and to celebrate — the extraordinarily broad range of quality filmmaking being accomplished in the San Francisco region.

Highlighting this year's event are no less than seven thematically grouped programs of short films. While feature films — frequently compared to, or adapted from novels — have long held almost total sway in terms of traditional theatrical exhibition, these 5- to 60-minute works, which are often the counterparts of short stories, find it increasingly difficult to find their way onto theatre screens. The particularly noteworthy selection of shorts on tap this year may prompt some change in that situation.

These films range from the hard-hitting dramatic *SANCTUARY* to the delightful musical portraits *LES BLUES DE BALFA* and *SIPPIE*. They offer us an opportunity to meet some extraordinary "ordinary people": *SOME KIND OF HOPE*, *POSTCARDS FROM PARIS*, *SONGS OF A DISTANT JUNGLE*. They delve into rarely glimpsed episodes in our past, both local (*THE FALL OF THE I HOTEL*) and national (*THERE WAS ALWAYS SUN SHINING SOMEPLACE*; *BOOKER*). They present well-known Bay Area filmmakers in a new light (*THE DEPARTURE*, the first dramatic narrative to be directed by veteran cinematographer Emiko Omori) — or they present us with a chance to look at ourselves in a new light (*ANASTOMOSIS*).

A filmmaker as well known as John Korty is represented by his long-awaited new feature, the animated comedy *TWICE UPON A TIME*. Meanwhile, Jon Jost, a director whose provocative work over the past decade has yet to win him the recognition he so clearly deserves, shows up, quite unheralded, with the remarkable *SLOW MOVES*. And, continuing the Showcase's tradition of presenting overlooked works by major Bay Area directors, Phil Kaufman's *THE WANDERERS* and Francis Coppola's *ONE FROM THE HEART* present themselves for much-requested revivals.

Notable figures such as Bruce Conner, Patrick Gleeson and Carroll Ballard will also be featured in special presentations of their work. And, as is now customary at these events, many of the filmmakers whose work will be screened will be in evidence throughout the Showcase to meet the public and discuss their films.

Also present — in spirit — will be such recently released works as *RUMBLE FISH*, *NEVER CRY WOLF* and *THE RIGHT STUFF*: though their actual release dates preceded this year's Showcase, the well-deserved success they seem certain to win will help once again to affirm the consistently high level of film production now so deeply rooted in the Bay Area. Also not to be overlooked in this lavish cinematic feast of 1983, are several upcoming works — *SIGNAL SEVEN* by Rob Nilsson (*NORTHERN LIGHTS*), *RECENT SORROWS* by Jerry Barrish (*DAN'S MOTEL*), and *DIM SUM* by Wayne Wang (*CHAN IS MISSING*). Though none of these was quite ready for exhibition, the tantalizing glimpses we caught of each of them makes us await their impending appearances with anticipation.

In fact, it was already so difficult to choose among this year's entries, that had all the "just-miss" titles cited above been available, we'd probably have been tempted to expand this event to a Bay Area Filmmakers *Month*! But maybe next year. . .

Peter Scarlet
Showcase Coordinator

● **Castro Theatre** ●

Friday, November 4

6 pm — *Films of Social Commentary*

ANATOMY OF A MURAL

A trio of artists sets out to collectively transform the blank facade of San Francisco's Mission Cultural Center into a vibrant mural portraying the Latino art and culture throbbing on the streets below. The design of their work is influenced both by the great Mexican muralists such as Diego Rivera and the pre-Columbian art of the Aztec, Inca and Maya Indians. (15 min.)

director/producer: Rick Goldsmith

photography: Balthazar Polio



NEIGHBORHOOD PARTNERSHIPS, NEIGHBORHOOD PRIDE

Inner city residents, working with government and business, reclaim their once-decaying neighborhoods. (32 min.)

director: Maria Taylor

photography: Stephen Lighthill, Emiko Omori

SANCTUARY

Caught up in a civil war, a couple and their five children are forced to flee their homeland. After struggling to survive the vicissitudes of life in a refugee camp, they manage to settle in an industrialized Western country, where they now face the further trials of cultural dislocation.

Commissioned by the World Council of Churches to craft a work that would alert viewers to the plight of refugees throughout the world, the filmmakers of *SANCTUARY* traveled to refugee camps in Central America, Africa, the Middle East and North America. The "family" whose tale this film recounts is actually portrayed by five different families from different parts of the world — none of them professional actors, all of them enacting a "story" that is in large part their own. By thus enabling viewers to transcend the often narrow issues of religious and political ideology involved in specific refugee situations, *SANCTUARY* succeeds in capturing the universally tragic reality of human beings driven into exile. Veteran Bay Area independent filmmaker Michael Anderson (*MIDWIFE*; *ONE MILLION HIROSHIMAS*) is credited with capturing the powerful images of this unusual film essay. (59 min)

director/producer/writer: James Becket

photography: Michael Anderson

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Friday, November 4

8 pm — Bruce Conner

Not counting Dorothy of Oz, the state of Kansas' most striking contributions to the art of film are, arguably: Buster Keaton, Louise Brooks and Bruce Conner. The last-named and youngest member of this perhaps unlikely trio has, however, long since transplanted himself to far less level terrain. It was here in San Francisco that he completed his first film — laconically titled *A MOVIE* — in 1958, and it was here, in that same year, that he founded the "Camera Obscura Film Society". And it has continued to be here in the Bay Area that he has produced, over the past twenty-five years, a remarkable body of work, as painter, printmaker, sculptor and collagist — but above all as filmmaker.

Though he has modestly declined our customary honorific, "A Tribute to . . .", it seems entirely appropriate that we inaugurate this year's Bay Area Filmmakers Showcase by gathering in front of the Castro's enormous screen and simply having Bruce Conner on hand to *show his case*.

That phrase risks confusion, however, for it may evoke the sample case of the traveling salesman. Unlike the shyster trotting out his shiny *new* wares in the hope of *selling us* something, Bruce Conner traffics in material which is almost always old and familiar. He can't be trying to sell it to us since it's quite clear that we already own most of it. His stock-in-trade, in fact, is nothing else than images out of our collective audio-visual junkyard, whether half-remembered stock footage from documentaries, cartoons and commercials — or the unforgettable frames of Jack Kennedy trapped in a motorcade in Dallas. We may be shown the "countdown" numbers from the start of a reel of film (material we usually only get to see when the projectionist has goofed) — or the "countdown" may instead be of those numbers which culminate in an atomic explosion (material whose connection to a projected goof is somewhat more ominous).

To all of this "found" material — much of it so familiar we've never really seen it before — Bruce Conner brings his unique combination of lyricism, subtlety and mordant humor: qualities found all too rarely in films of any sort. —P.S.

The filmmaker will introduce the program, which includes:

TEN SECOND FILM

Ten one-second strips of countdown leader. Commissioned by the New York Film Festival, who nonetheless decided this fundamental herald of motion picture exhibition was too risky to be submitted to their public. (1965, silent; 10 sec)



MONGOLOID

"A documentary film exploring the way in which a determined man overcame a basic mental defect and became a useful member of our society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational." —Bruce Conner (1978; 3:30 min) Music by Devo

AMERICA IS WAITING

David Byrne and Brian Eno had long admired Conner's films; they asked the filmmaker to do a work inspired by cuts from their latest record. *AMERICA IS WAITING* assembles images of radar, flash-frames, pledgings of allegiance, deodorant commercials and explosions to examine the ironies of power, patriotism and paranoia. (1981; 3:30 min) Music by David Byrne and Brian Eno

A MOVIE

Found footage, focus leader and black frames, set to Respighi's "Pines of Rome". "I saw a movie called *DUCK SOUP* that the Marx Brothers were in. There's a war going on, and Groucho tells Harpo that we need help, and he runs out and puts a 'Help Wanted' sign on the front of the building. Then you start seeing all these tanks, and airplanes, and soldiers, and porpoises, and giraffes — I don't know — all sorts of creatures and things rushing to help them, I saw that when I was about 13, and after that I started thinking about all the things I could stick together in a sequence like that: elephants running, trains blowing up, cars going, cars crashing, and so on and so forth." —B.C. (1958; 12 min)

REPORT

A response to the assassination of John F. Kennedy. (1963-67; 13 min)

TAKE THE 5:10 DREAMLAND

What Anthony Reveaux describes as "one of Conner's most accomplished and exquisite works" came into being when Patrick Gleeson presented the filmmaker with the tape of a composition he had created as a gift for him. "The first time I heard the music I started envisioning some of the same images that I have been running through the Moviscop viewer for years and years. As soon as the music was over I described the images: the girl's face, the man, the water . . . Afterward Patrick timed the music and announced: 'It's five minutes and ten seconds. Take the 5:10 to Dreamland!'" —B.C. (1976; 5:10 min) Music by Patrick Gleeson

VALSE TRISTE

"Nostalgic recreation of dreamland Kansas, 1947 in toto... 'Valse Triste' was the theme music for a radio serial, 'I Love a Mystery'. I wasn't supposed to stay up past ten o'clock. I would have to sneak out of bed to listen to it and hear it begin with the sound of a train off in the distance." —B.C. (1977; 5 min) Music by Sibelius

(INTERMISSION)

CROSSROADS

"At 36 minutes, *CROSSROADS* is Conner's *GONE WITH THE WIND*. The first underwater atomic bomb test at Bikini Atoll on July 25th, 1946 was recorded by over five hundred camera 'eyes' in boats, in planes and on land. . . . With his obsessive persistence, Conner ventured into the labyrinth of the National Archives in Washington, D.C., where much of that generation-old footage had been filed as 'classified'. He was determined to re-choreograph one of our biggest 'performances' into an artifact for re-appraisal. The first section of *CROSSROADS* is 12 minutes of successive views of the detonation, with a reverberating score by Patrick Gleeson performed on the Moog synthesizer. . . . The last 24 minutes with Terry Riley's numbing, translucent missa solemnis evokes a funereal majesty in slow motion." —Anthony Reveaux (1976; 36 min; 35 mm) Music by Patrick Gleeson and Terry Riley

Saturday, November 5

1:30 pm — *Behind the Scenes . . .* with **NEVER CRY WOLF**

Farley Mowat's best-seller tells the story of a young biologist who seeks to understand nature in the Arctic — at the same time as he strives to survive it. The often grueling tales behind the three years of effort that produced the new motion picture based on this book — filmed on punishing locations in Canada's Yukon Territories by a largely Bay Area-based team — will be discussed this afternoon, interspersed with film clips, by some of the artists most responsible for the film's success.



At press time, participants scheduled to appear include:

- Director **CARROLL BALLARD**, whose first feature was *THE BLACK STALLION*; his earlier award-winning shorts include *THE PERILS OF PRISCILLA* and *RODEO*.
- Director of Photography **HIRO NARITA**, whose numerous other credits as cinematographer include the Emmy-winning *FAREWELL TO MANZANAR*.
- Sound effects editor **ALAN SPLET**, who won a special Academy Award for his earlier work with Carroll Ballard on *THE BLACK STALLION*; he also worked with David Lynch on *ERASERHEAD* and *THE ELEPHANT MAN* (Oscar nomination for best achievement in sound).

Film clips courtesy of The Walt Disney Studio

Saturday, November 5

4 pm — *Asian Themes*

4681

The enormous colorful dragon of San Francisco's 1983 Chinese New Year parade is captured by means of long shutter exposures and single-framing. (3 min)

filmmaker: Tim Blaskovich

THE DEPARTURE

In California in the late 30's, the daughter of a farm family is angry with her father when he decides to sell a treasured heirloom — a set of hand-carved dolls for the Hinamatsuri (Girl's Day) Festival. (12 min)

director: Emiko Omori

photography: Michael Chin

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SINCERITY PT. I

The filmmakers' parents return to the school they founded in Hong Kong on the eve of its closing. (15 min)

director/producer: Lambert Kwok Kwong Yam

photography: Yam, Ruby Yang



THE ONLY LANGUAGE SHE KNOWS

The conflicts between first- and second-generation Chinese-Americans are exemplified in this gentle look at the sometimes rocky relationship between a mother and daughter. The centerpiece of the film is a moving performance by Bay Area playwright Genny Lim ("Paper Angels") of her piece, "Conversations with Ma". (19 min)

director/photographer: Steven Okazaki

producer: Amy Yoneoka Hill

THE BOY WHO PLAYED WITH THE LION/DAGON

A boy named Chung-Mei is the son of a tai chi master; he is also the only Chinese-American in an all-white school. When the other kids laugh at him, he daydreams about turning into a super-human, and performing the Chinese martial arts better than anybody. (24 min)

director/producer: Sam Hom

photography: Hom, Don Nguyen

Saturday, November 5

6 pm — *Personal Expressions*

ANASTOMOSIS

Like those paintings which record major events in the history of medicine, Andrej Zdravic's *ANASTOMOSIS* also celebrates an intervention. The title, we learn at the outset, refers to "the establishment of an intercommunication between two blood vessels or nerves," as well as to "the union or intercommunication between any system or network."

To the accompaniment of an intricately constructed soundtrack of body sounds, operating room noises and electronic sources, we witness the miracles of reconstruction performed by microsurgeons on the stricken bodies of accident victims. Then we visit the former patients, and observe them in their daily work and play. At once cruel and compelling, lyrical and grotesque, this extraordinarily gripping document brings us into the world below the skin and, in Gordon Ball's words, "challenges us to see our own absolute physical nature and leaves us blessed, humble and grateful." (57 min)

filmmaker: Andrej Zdravic



6 pm, November 5, continued

ALONG THE WAY

"Things are as they are — they are not like anything."

—Robert Creeley

"A visual journal or diary, an experimental 'travelogue', where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually re-generate interest and belie expectation. The intent is to communicate the essential quality of 'place', which is always an amalgam of the visual and the emotional." —M.W. (20 min)

filmmaker: Michael Wallin

Saturday, November 5

8 pm — *Musical Themes*

POPOL VUH

The creation myth of the Quiche Maya of Guatemala, as the seventh century Maya might have seen it, using images from ancient pottery and the music of pre-Columbian instruments. (12 min)

director/ animator: Patricia Amlin



WASH IT

A low rider gets squeaky clean at the local carwash to the accompaniment of a Salsa beat created for the film by Los Agitadores, featuring Steve Mitchell. (5 min)

director/producer/photographer: Elizabeth Sher



LES BLUES DE BALFA

The Balfa Brothers of southwest Louisiana were the first Cajun musicians to take their music to the world outside. The film is a portrait of Dewey Balfa, the wonderful Cajun fiddler who, since the death of his brothers, has carried on the family's music-making traditions. (28 min)

director/producer/photographer: Yasha Aginsky

sound: Carrie Aginsky

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Studio C
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Picture	Dialogue 1	Dialogue 2	ADR	FX	S
617 Sw. Pool - Maria	617 Hello, you date know me but I'd like to know...			lapping	Theme Y to 600 670
602 Office - SF.	602 It's like it in a week...	602 No Prob...			
712 Edit Rm.	712 You guys have got to be crazy...			Heavy loge. Karl's Embroid.	
	(104)	We don't if you know you're			
802 Foley Pit					
831 Hotel Room	831 Like to think I'm for not that bad			Rising dog around the room, camel horses, Diana dancing	
873 Court	873 Not quiet...	873 you to see		873 Bottle for	
871 Northpoint	871 ...not making a noise			873 CRASH MURDER Bologna F.Y.	f.o. 80 Y 80
890 Paragon	890 This is dangerous	890 But don nice dog		891 FIGHT HAIR, CRASH	
902 Bedroom	902 THIS IS GREAT ...I LOVE IT. (voice)			891 ...mum...	
914 MADE T.C?		914 We don't know...		902 BIG CRASH MOMMY SMASH (PHEM) SNAP	Vibefans (doubt) C

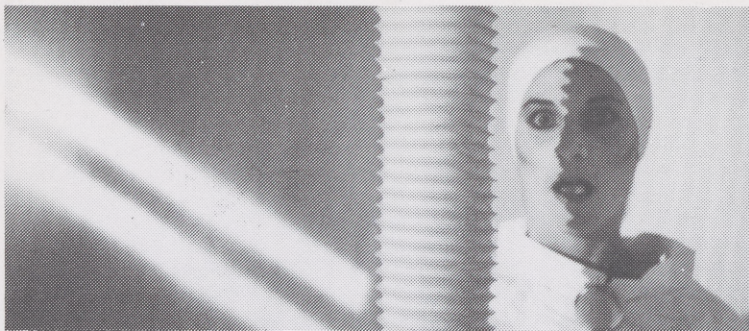
EXPRESS
YOURSELF
WITH SOUND

THE NAVIGATOR

Experimental music by Andrew Baumer and choreography by Deborah Mangum are juxtaposed with vibrant, saturated colors to create a film of dreamlike quality. (7 min)

director/producer: Patti Tauscher

photography: Sergio Mastrocola



SIPPIE

The music, wit and wisdom of classic blues singer and songwriter, Sippie Wallace. (23 min)

director: Roberta Grossman

producers: Grossman, Michelle Paymar

photography: Bill Zarchy, Charles Rudnick, Bob Handley

WHISTLE IN THE WIND

A Bolivian folktale about a flute-playing boy and his favorite llama, as recounted by a contemporary Bolivian-American to his young son. Music by Gonzalo Vargas of Sukay, playing indigenous Andean instruments. (15 min)

director/producer: Anne Makepeace

photography: Dennis Irwin



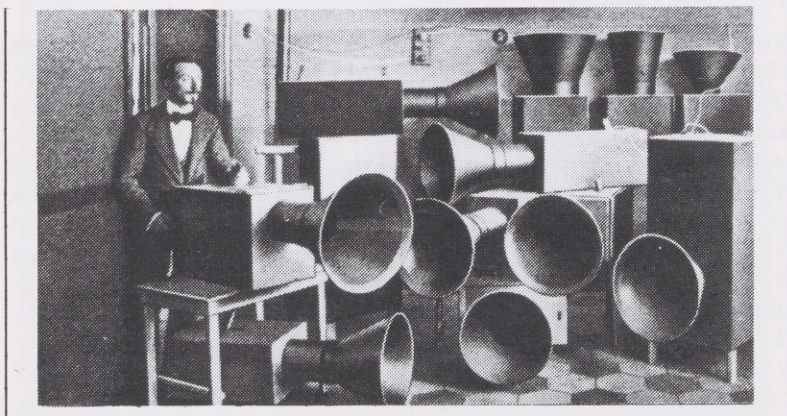
Saturday, November 5

10 pm

HERMAN AND LUIGI

A "duo-documentary" in honor of two almost-forgotten innovators. Herman Finsterlin (1887-1973) was a German Expressionist architect who built nothing. His vivid imagination and fantastic humor are captured in his biomorphic sketches whose organic shapes made them impossible to realize in actual constructions. Luigi Russolo (1885-1947) was an Italian Futurist composer who constructed many mechanical 'noise-intoners' which simulated the sounds of traffic, bombs, factories, aeroplanes — all the things Futurists adored. His Noise Orchestra toured Europe successfully before the first World War, and his pioneering use of synthesized sound is said to have influenced Varese, Stravinsky and Honegger. (9 min)

filmmaker: Erich Seibert



ONE FROM THE HEART

Unseen by the Bay Area viewers — or by anybody else — since its first run screenings a year and a half ago, Francis Coppola's controversially stylized musical fable puts in a long awaited reappearance. Frederic Forest, Teri Garr, Raul Julia, Nastassia Kinski, Lainie Kazan and Harry Dean Stanton star in this unusual love story set amidst the neon glitter of a Las Vegas entirely re-created on Hollywood sound stages. (97 min)

director: Francis Coppola

producers: Gray Frederickson and Fred Roos

screenplay: Armyan Bernstein and Francis Coppola

photography: Vittorio Storaro

production designer: Dean Tavoularis

Dolby Stereo

Print courtesy of Zoetrope Studios

Saturday, November 5

12 midnight

JUST PLAYING

An examination of the changing nature of arcade games from the turn of the century's passive mechanical amusements to today's "video madness". (6 min)

director/producer: Kevin White

photography: White, Dave Baker

THE WANDERERS

With the current release of *THE RIGHT STUFF* promising to earn veteran Bay Area filmmaker Phil Kaufman (*THE WHITE DAWN*, *THE INVASION OF THE BODY SNATCHERS*) recognition at long last as one of the very best American directors, it's a good time to have another opportunity to take a look at his 1979 movie, *THE WANDERERS* — a cult item in some circles, but virtually unknown by too many viewers. Based on Richard Price's finely drawn portrait of Bronx street life in the early 60's, *THE WANDERERS* was released in the midst of what appeared to moralizing critics and nervous exhibitors to be an ominous tidal wave of "youth violence pix," including *THE WARRIORS*, *BOULEVARD NIGHTS* and the ultimately shelved *OVER THE EDGE*. Overlooked at the time was the fact that *THE WANDERERS*, which Kaufman co-scripted with his wife, Rose, is, in his words, "not really a gang movie — it's a coming of age movie." Closer in spirit to a working class version of *AMERICAN GRAFFITI* than to the mock-classical heroics of *THE WARRIORS*, *THE WANDERERS* deserves the description it evoked from Newsweek's critic: "A violent, sweet-tempered, funny and compassionate ode to the knights of the inner-city." (112 min)

director: Philip Kaufman

producer: Martin Ransohoff

photography: Michael Chapman

cast: Ken Wahl, Karen Allen, John Friedrich, Toni Kalem

Print courtesy of Warner Bros. Classics

Sunday, November 6

3 pm — Journeys

DREAM DOODLE

A lighthearted abstract musical, effectively animated in sand. (3 min)
director/animator: Sam Comstock

A SUMMER DAY

Memories and impressions of the daily activities of a village in the south of France. (10 min)

director: Paula Frankel

narrator: Lynn Kirby



POSTCARDS FROM PARIS

A remarkable college student embarks on her junior year abroad. A challenging portrait of a courageous young woman. (32 min)

director: Barry Spinello

producer: Kay Levasheff-Siegel

SONGS OF A DISTANT JUNGLE

A young American musician ingeniously bridges the vast cultural gap between his own society and the traditional culture of Papua, New Guinea. Setting out to record, document and preserve music from some of the remotest villages of the region, he introduces his hosts to western classical music so that they in turn will share their often sacred music with him. His mission is accomplished to the evident delight of all concerned — a delight in which viewers are likely to share. (20 min)

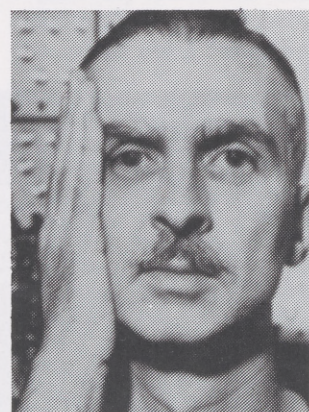
director/photographer: Robert Charlton

producer: Rick Laubscher, for the Bechtel group of companies

Sunday, November 6

4:30 pm

Patrick Gleeson



"All film music is stolen . . ."

is (choose one) a: the headline on this week's edition of the National Inquirer, or b: just the first of many heart-stopping revelations to be made by our special guest this afternoon. The above disclosure notwithstanding, PATRICK GLEESON has been a not particularly furtive-appearing fixture on the Bay Area music scene for nearly two decades. Composer, performer, arranger, he has created scores — or, as he may insist, purloined them — for an extraordinarily wide range of movies, from Francis Coppola's *APOCALYPSE NOW* (on which his credit appears as "Master Synthesist") to Bruce Conner's *CROSSROADS* and *TAKE THE 5:10 TO DREAMLAND*. Gleeson-crafted sounds have graced many short, modestly budgeted works commissioned by the PBS network, as well as many other even shorter, lavishly budgeted works commissioned by the Disney organization for screening at its parks in Florida and Tokyo.

Martin Rosen's soon-to-be-released *PLAGUE DOGS*, a remarkably beautiful and heartbreaking animated film, boasts a soundtrack crafted by Patrick Gleeson, as does Rob Nilsson's work-in-progress, *ON THE EDGE*. Abetted by clips from these and other films, Patrick Gleeson will offer, he avers, "a rambling, certainly anecdotal account of film music by a guilty party."

Sunday, November 6

7 pm

AUTO REPAIR

A 30-second public service announcement made for the San Francisco District Attorney's Consumer Fraud Unit.

directors: Mark Jacobs, George Evelyn

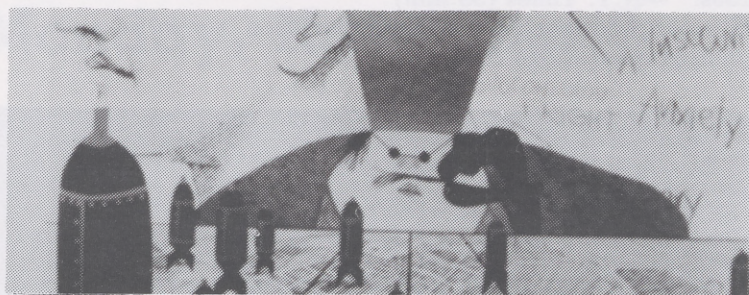
photography: Lauren Ward

A LEGACY

An attempt at capturing the essence of childhood — sparked by a visit to Universal Studios and the Getty Museum, and a conversation on life after death. (7 min)

director: Suzanne Knittel

editor: Curt McDowell



TWICE UPON A TIME

Bay Area premiere of this unique, imaginative, animated comedy feature, co-directed by John Korty, the creator of such award-winning films as *THE AUTOBIOGRAPHY OF MISS JANE PITTMAN* and *WHO ARE THE DEBOLTS . . . ?* The action-adventure-fantasy, designed to appeal to the whole family, is about two oddballs who are so eager to be heroes that they do something very wrong in trying to do something very right.

The first animated feature to utilize the revolutionary Lumage process which Korty Films has been developing over the past several years, *TWICE UPON A TIME* boasts depth, translucent color and textural effects which are impossible to achieve in standard cel animation. (75 min)

directors: John Korty and Charles Swenson

screenplay: Korty, Swenson, Suella Kennedy, Bill Couturie

producer: Bill Couturie

executive producer: George Lucas

Dolby Stereo

Print Courtesy of The Ladd Company

● —————
Sunday, November 6

9 pm — *Stories of Black America*

**THERE WAS ALWAYS SUN SHINING SOMEPLACE:
Life in the Negro Baseball Leagues**

This poignant reminder of what life used to be like for America's best black ballplayers features commentary by such Negro League stars as Satchel Paige, James (Cool Papa) Bell, Monte Irvin, Buck Leonard and Judy Johnson. It also includes much rare footage of these players in their heyday, as well as of the legendary Josh Gibson, who some have claimed to be the greatest home-run hitter of all time. "The film echoes earlier important work by other historians about the deprivation and discrimination suffered by black athletes. However, the rare films also give a sense of the joy, skill and beauty of these American sports heroes." —N.Y. Times (58 min)

director/producer/writer: Craig Davidson
photography: Steve Schwartz



BOOKER

A historical docudrama based on the true story of young Booker T. Washington, a slave boy, and his struggles to go to school in the mid-1860's in the rural South. Based on the most recent serious scholarship about the youth of this major historical figure — although he is at best vaguely remembered by most Americans, both black and white — *BOOKER* depicts his need to rise above the dehumanizing conditions of slavery and ignorance.

A project of New Images Productions, a newly created, Berkeley-based independent production company, *BOOKER* features a cast headed by Shelley Duvall as schoolmistress Laura Burroughs and Levar Burton as William Davis, the boy's first teacher. (55 min)

director: Stan Lathan

producers: Avon Kirkland, Whitney Green

photography: Jon Else

Monday, November 7

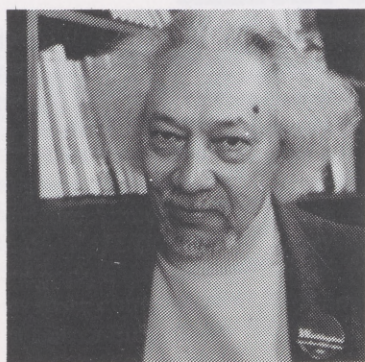
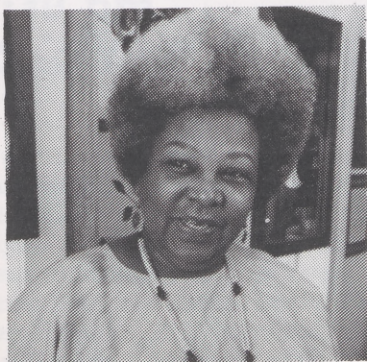
7 pm — Two Communities

SOME KIND OF HOPE

Eight vibrant residents of the city's Western Addition are interviewed on the occasion of their receiving the Daniel E. Koshland "Civic Unity Awards". Working in fields ranging from teaching to community organizing they reveal their common bond in having been inspired to tackle their difficult tasks by the shared desire to work with and support young people. (60 min)

director: Peter O. Almond

photography: Emiko Omori, Stephen Lighthill



THE FALL OF THE I HOTEL

In the pre-dawn hours of August 4, 1977, the decade-long controversy over the status of San Francisco's historic International Hotel came to a wrenching climax with the eviction of the building's elderly residents, including 50 Filipinos (the Manongs). This fascinating social documentary captures the events of that fateful night, but it goes still deeper in using poetry, animation and rare newsreel footage to trace the little-known history of the development of the Manilatown community during the 1920's through its decline due to the expansion of the city's business and commercial interest into the area in the 1950's. (57 min)

director: Curtis Choy



9:30 pm

NO PROBLEM

The highlights of a few days in the saga of "Midge and Don", as portrayed by Candice Beeler and Ed Jones. (12 min)

director/producer: Lisa Andreini

photography: Michael Rudnick

SLOW MOVES

"Despite five substantial and in many ways remarkable features under his belt since 1974, and nineteen shorts since 1963, Jon Jost at 38 is still a long way from becoming even an arcane household name in this country. Not that he makes it easy on anyone. His originality, technical virtuosity, and political sophistication have all tended to work against him by showing the rest of us up — thereby banishing him from most of the restricted genre and market classifications designed to protect us from his scorn, under avant-garde and mainstream umbrellas alike." —Jonathan Rosenbaum, Film Comment, January, 1982

The premiere of the latest feature to be made (in San Francisco) by this quirkily original filmmaker, who directed, produced, conceived, photographed and edited *SLOW MOVES*; he also wrote the music and performs it.

Shot on a total budget of \$8,000, *SLOW MOVES* was filmed over 3½ days, with a script mostly improvised by its two principal actors, who had never even seen each other prior to their first meeting on the Golden Gate Bridge in the film's opening scene.

"What I wished to do was try out a filming technique in which the mechanics of shooting were made as fluid as possible, so as to allow the actors minimal intrusions on the flow of their work. . . . And of course, along with experimental impetus came the baggage of content — in this case for me another kind of experiment: a film about two essentially unattractive characters, thrown, as happens all too often in life, into one another's arms by the exigencies of living, there to work out a kind of absurd accommodation between the aspirations we call dreams and the dismal cold facts of life. I meant it all as a droll critique of romanticism, spiced with I suppose my customary jaundiced view of our contemporary real world." —Jon Jost With Marshall Gaddis and Roxanne Rogers. (90 min)

Pacific Film Archive

Tuesday, November 8

7:30 pm

Avant-Garde Film Today: A Birthday Tribute to James Broughton

Our tribute to poet and filmmaker James Broughton is part of a weeklong celebration also being observed in San Francisco at The Cinematheque and in Marin at the Marin Arts Center, on the occasion of his 70th birthday. Broughton, the "Grandfather" of independent filmmaking in San Francisco, has made over twenty films since 1946. His newest book, "Ecstasies", contains all of his major verse since 1975, including the soundtrack poems from films made during the same period.

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Bay Area Filmmakers

Edward and Laleh Zelinsky

"Each year the muse of light inscribes yet another line in the poem he is writing in the face of the poet. That poem has now grown to 70 lines — a good healthy length. Too long for sestina or sonnet, an ode perhaps — to life and light. . . . For James Broughton *IS* the poet of the light. He is also a philosopher and a politician, who believes in 'ecstasies for everybody' . . . James Broughton has given us much and with love." —Carmen Vigil

THE PLEASURE GARDEN

"This is a comic fantasy with songs that celebrate the triumph of love and liberty over the joyless forces of restriction. A large, romantically dilapidated park lies under the yoke of a puritanical Minister of Public Behavior, who is determined that none of the visitors shall enjoy themselves. The pleasure-seekers who come there are an odd lot, all lovelorn and given to acting out their daydreams . . ." —James Broughton (1953, 38 min; 35 mm)

director/writer: James Broughton

producer: Lindsay Anderson, for the British Film Institute

TESTAMENT

"*TESTAMENT* traces the poet from his origin, *put on earth a little space*, through childhood, learning to live, and lifework, to his own imagined death. His expressions are the manifestation of a unique spirit that is the artist's art and life intertwined, inseparably fused. . ." —Freude (1974, 20 min)

director/writer: James Broughton

DEVOTIONS

Broughton and co-director Joel Singer began their artistic collaboration with the 1976 film, *TOGETHER*. *DEVOTIONS*, their sixth film together, is described by critic Edward Guthmann as "a sweet-natured, sexually frank challenge to belligerence. If men were born loving, Broughton asks, why do we settle for rivalry and aggression? Where do we lose the knack for comradeship? An anthology of 'friendly activities', *DEVOTIONS* features 45 male couples — mostly non-actors, all friends of the director — in staged situations. . . . Broughton's message is cheery and life-giving . . . and not always suitable for . . . the easily embarrassed." (1983, 22 min)

director/writers: James Broughton, Joel Singer

9:30 pm **ANASTOMOSIS** (1982, 57 min)
(see Saturday, November 5, 6 pm)
Andrej Zdravic in person.

Wednesday, November 9

7:30 pm **THE FALL OF THE I HOTEL** (1983, 57 min)
(see Monday, November 7, 7 pm)

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**SF ART
INSTITUTE**
800 Chestnut St.
8:00PM

January 17

BRIDGING THE GAP: FAVORITE FILMS FROM THE EARLY 70's

A program of films selected from Canyon Cinema

This is the third in a series of programs based on the films available from Canyon Cinema, one of the largest distributors of independent films in the United States. Each program is guest-curated by a different filmmaker, critic or scholar. Tonight's selection was made by Charles Wright, filmmaker and, from 1975-1977, co-director of the Cinematheque. These films represent the range of style and taste in filmmaking that was current in the Bay Area during the late sixties and early seventies. "Somewhat less recent films that are sometimes different from each other." - Charles Wright.

The Divine Miracle (1973) by Daina Krumins; *Light Traps* (1975) by Louis Hock; *Regital Training at Bullock's* (1971) by Roger Darbonne; *Stand Up and Be Counted* (1969) by Freude Bartlett; *Being* (1975) by William Farley; *Catching the Asian Carp* (1971) by Bill Allen and Bruce Nauman; *A Visit to Indiana* (1970) by Curt McDowell; *Killman* (1966) by Herb de Grasse; *Subpoena for Sabina* (1976) by Ed Jones; and *Pasteur 3* (1977) by Will Hindle.

January 24

MICHAEL MIDEKE/NATHANIEL DORSKY

Pneuma (1977-84) by Dorsky, 29 min., color, PREMIERE

"According to Stoic philosophy, the soul or "Pneuma" is a fiery breath or ethereal wind permeating the body. At death, the "pneuma" survives the body, but as impersonal energy. For six years I have made an extensive collection of outdated rawstock that has been processed without being exposed, and sometimes re-photographed in closer format. Here we find a world alive with the organic deterioration of film itself, a brilliant and colorful display close to the essence of cinema in its before-image, preconceptual purity." — N.D.

Twig (1966), *Untitled Color Sections* (ca. 1970), *Bon's Plow* (ca. 1970), the last two premieres, *Devil's Canyon* (1972-77) by Mideke, 45 min. total.

"There are many dimensions to personal filmmaking; as many reasons for getting into it as there are filmmakers and probably just that many definitions of personal film. . . *Devil's Canyon* represents a variety of film responses and explorations inspired by the wilderness area where I live. The real wilderness, however, is not that of the location but the wilderness of the film itself." — M.M.

Michael Mideke's films are being rescheduled from their original October show date.

January 31

NEW PERSONAL VISIONS - III

Special Admission: \$1.50 for general public; FREE to students and passholders.

The third in a series of programs that bring the work of younger or less well-known filmmakers into the public arena. Tonight's show, including mostly super-8mm films, presents four wildly different approaches to film narrative.

Leslie Singer: *Blood Poisoning*; *After God 11*; *The Blind Chinese Housepainters*; *Fountain of Youth*; *How To Fuck Friends And Keep Them*. "Everything in life is pregnant with meaning." — L.S. Raised in Washington, D.C., Singer currently lives in San Francisco.

Nina Fonoroff: *Big Story* — A montage of traveling mattes, countdowns, mortar fire, applause and non-sequiturs. An unspecified crime is committed by an unknown assailant against no one in particular.

Some Phases Of An Empire — A rephotographed rendition of the Hollywood extravaganza *Quo Vadis*.

Sokhi Wagner: *Zone*; *Unrest* — A series of rephotographed images inspired by the notion of femininity and by suburban environments.

Lewis Klahr: *Training*; *Inheritance #3 (Hekyl & Jekyl)* — Through the use of found footage, Klahr explores nostalgic imagery from his childhood.

February 7

THE FILMS OF JOYCE WIELAND

Filmmaker in person

Peggy's Blue Skylight (1965, released 1984); *A & B in Toronto*, made in collaboration with Hollis Frampton (1967, completed in 1984); *Sailboat* (1967); 1933 (1967); *Rat Life and Diet in North America* (1968); *Solidarity* (1973); and others.

The provocative manner in which Joyce Wieland's films combine ironic humor with political consciousness and advanced aesthetic structures has brought her recognition in widely divergent circles. Regina Cornwell writes of Ms. Wieland: "Her films are informed by her involvement in other, more directly tactile art forms — painting, drawing, construction — and crafts such as quilting." P. Adam Sitney has written, "She seems to foster and encourage contradictions within her works, to let them run their course; for she has a filmic STYLE that is her signature quite apart from the differing genres of filmmaking she employs." Retrospectives of Ms. Wieland's films have been shown at museums throughout the world, and she was recently decorated with the Order of Canada — the first woman artist to be so honored. This will be Ms. Wieland's first appearance at the Cinematheque.

February 14

THE COMPLETE FILMS OF PETER KUBELKA

Despite his universal recognition as one of the masters of personal cinema, this will be the first comprehensive screening of Kubelka's films in the Bay Area since 1977. The Cinematheque will present his groundbreaking early films twice (what Kubelka refers to as "metric cinema") as well as the rarely screened, recent *Pause!*. If you've never seen these films, you'll enjoy them as revelations of film art. If you've seen them before, enjoy them as old friends rediscovered. "Peter Kubelka is the world's greatest filmmaker." — Stan Brakhage.

Mosaik im Vertrauen (1955); *Adebar* (1957); *Schwächer* (1958); *Arnulf Rainer* (1960); *Unsere Afrikareise* (1965); *Pause!* (1977).

"Where is, then, the articulation of cinema? . . . It's not between shots but between frames. It's between frames where cinema speaks." — Peter Kubelka.

February 21

THE FILMS OF ROGER JACOBY

Filmmaker in Person

Roger Jacoby is a pioneer in the movement to free filmmakers from the tyranny of film labs through the use of home processors. In his first S.F. show in four years he will present a range of films drawn from his entire body of work.

How to Be a Homosexual (1979-82): "Excerpts from a compilation journal work begun in 1979. It is an ironic title — there's nothing sexually explicit about the film." — R.J.

Pearl and Puppet (released 1982): "A stylized documentary of my sister, her two children, a puppet and Bizet's overture *Pearl Fishers*." — R.J.

Dream Sphinx (1973); *L'Amico Fried* (1974); *Aged in Wood* (1975): A series of films featuring Warhol superstar Ondine and Sally Dixon. "*Dream Sphinx* is one of my first films; it's imbued with inspiration by the people who loved and supported me in my creative work." — R.J.

"All of the above were hand-processed by me using either a small amateur device or a Kramer continuous processor in my bathroom in Pittsburgh. The simplicity of narrative and the extended uses of film emulsion and its colors are esthetic tools that combine in my work." — R.J.

FSAN FRANCISCO CINEMA- THEQUE

The Cinematheque is momentarily interrupting screenings at the New College Gallery. We felt this was necessary to help concentrate on our first Annual Catalogue-publication, and will allow us to upgrade our projection and sound capabilities. Third-night programming will resume in March. A Program Committee is also being re-formed, and devotees of independent/avant-garde film should contact us at 558-8129 if you are interested in participating.

January 16

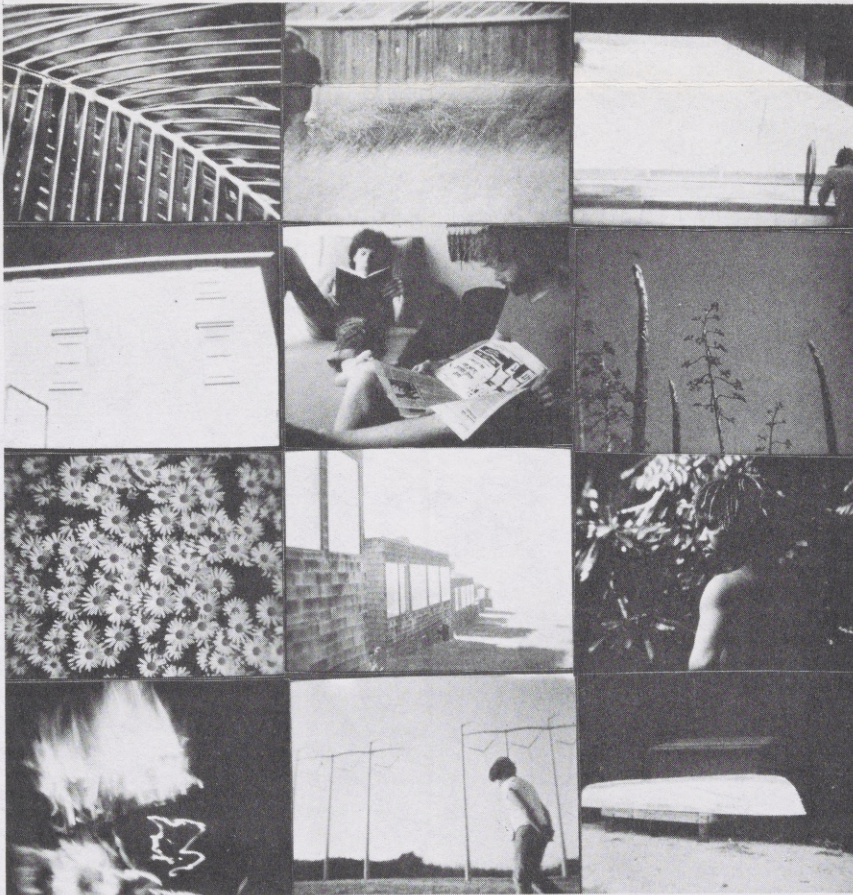
On Wednesday, January 16th, the York Theater will present the S.F. Premiere of *Doomed Love* by Portuguese director Manoel de Oliveira, in collaboration with the Cinematheque. Show time is 7:00 p.m. The York is located at 2789 24th St., San Francisco. For further information call 282-0316.

February 1

OPEN SCREENING

Room #26, S.F. Art Institute, 8:00 p.m.

Bring your own film — new or old, whether regular or super-8mm, 16mm, silent or sound. Admission is free.



Along the Way by Michael Wallin



Written On The Wind by Douglas Sirk

Admission: \$3 (\$1.50 Students with I.D.s and Seniors); Discount Pass \$10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. Steve Anker, Program Director; David Gerstein, Administration Director. Thanks to Konrad Steiner for his generous assistance.

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, Pacific Telesis and the Zellerbach Family Fund.

Poster Design: Richard Zybert

Typesetting: Jennifer Poole

SUNDAYS
at the
**SF ART
INSTITUTE**
800 Chestnut St.
8:00PM

January 20

A TRIBUTE TO MARY ELLEN BUTE

Passages From Finnegans Wake (1963-67), 97 min., b&w

Rhythm and Lights (1934), 5 min., b&w; *Escape* (1937), 4½ min., color; *Mood Contrast* (1953), 7 min., color

Mary Ellen Bute was a trailblazing figure in the early development of independent film in America. One of the first women to enter the world of cinema art, her animated color films of the 30's share with Oscar Fischinger's a playful enjoyment of light and movement, coupled to the rhythms of the soundtrack. With her death in 1984, the film-art community lost one of the few remaining links to its early growth.

In *Passages From Finnegans Wake*, Bute took selections from Joyce's monumental opus and translated them into flesh and blood. Always faithful to the text, she used a full range of film techniques to portray the dream-like qualities of this modern classic. "The film's central achievement is that it touches myth, touches our old friend the collective unconscious. . . it is in tune with the work it is about." - Stanley Kauffmann, *The American Review*

January 27

THE RUCKUS FILMS OF RED GROOMS

Films: *Shoot The Moon* (1962), made in collaboration with Rudy Burckhardt, 24 min.; *Fat Feet* (1966), 20 min.; *Ruckus Shorts* (1966), 4½ min.; *Hippodrome Hardware* (1973), 30 min.

Red Grooms has become widely known for his cartoon-like environmental sculptures, in some cases wildly ambitious re-creations of entire cities (*Ruckus Manhattan*, *The City of Chicago*). During the 1960's and early 1970's Grooms also helped produce a series of films which combined his comically expressionist sets and costumes with pixillated real-life animation. Filmmakers who worked on Grooms' films included Rudy Burckhardt, Mimi Gross, Yvonne Anderson, Dominic Falcone, Peter Hutton, George Kuchar, the cast of his Ruckus Company, and others. Tonight's program will include Grooms' first film, *Shoot The Moon*, a moon-trip fantasy elaborately mounted in the style of Melies, and *Fat Feet*, a city symphony complete with living comic strip characters and sounds.

February 3

10 X 10: RECENT FILMS FROM THE SAN FRANCISCO BAY

A varied program of new work made by filmmakers currently living in the Bay Area. Co-programmed by Michael Wallin and Steve Anker.

Trumpet Garden (1983) by Barbara Klutinis; *Along The Way* (1983) by Michael Wallin; *diary of an autistic child/part II/the ragged edges of the hollow* (1984) by Edwin Cariat; *Lagoon Salon* (1984) by Mark Sterne; *Untitled* (in-progress) by Stephanie Maxwell; *Deliver The Goods* (1984) by Michael Rudnick and Mike Henderson; *The Big Red Auk* (1984) by James Irwin; *3 Voices* (1983) by Lynn Kirby; *Eating Mangoes* (1984) by Ethan Van Der Ryn; *Lyric Auger* (1984) by Konrad Steiner.

Running time for this program will be approximately 95 min.

February 10

NOTE SPECIAL LOCATION AND PRICE VIDEO FREE AMERICA

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VIDEO ARTIST STEVE FAGIN IN PERSON

VIRTUAL PLAY: the double direct monkey wrench in Black's machinery

"Virtual Play. . . is an essay on representation, narrative and love humorously weaved through the life of turn of the century intellectual and Romantic giant Lou Andreas Salome who captivated among others, Freud, Nietzsche and Rilke. It has been shown at the Kitchen and Museum of Modern Art in New York. Steve Fagin teaches in the film department at San Francisco State. This is his first completed videotape.

JIM POMEROY IN LIVE PERFORMANCE

Jim Pomeroy will give a live performance prior to the screening of *Virtual Play*. . . S.F. artist Pomeroy has achieved an international reputation for the combination of wit and vigorous thought that goes into his work spanning many media: music, sculpture, photographic 3D pieces and more. He also has a featured role in *Virtual Play*. . .

Tonight's program is presented in collaboration with Video Free America.

February 17

D.W. GRIFFITH'S BROKEN BLOSSOMS

1919, 102 min. With live piano accompaniment by Roger Jacoby.

Directed by D.W. Griffith, photography by G.W. Bitzer, starring Lillian Gish, Donald Barthelmess and Donald Crisp. Tinted print from the Museum of Modern Art.

"*Broken Blossoms* is the first genuine tragedy of the movies. Tragedy seems foreordained; the drums of doom are sounding from the first steps of the pageant. So they are for Lucy, the forlorn little thing without a last name, unwelcome child of a Limehouse bruiser." - *Photoplay Magazine*, August 1919.

Broken Blossoms is noteworthy for its progressive use of lighting, soft focus and elongated screen time as well as the fine expressive acting of Lillian Gish and Richard Barthelmess. Although it uses a somewhat stereotyped portrait of a young Chinese poet, it also shows a sensitive and humanistic side to his character in contrast to the brutal drunken violence of Gish's father.

February 24

AMERICA IN THE FIFTIES: TWO BY SIRK

No director within the Hollywood system was ever capable of greater visual wit and audacity than Douglas Sirk. Working with a tradition of melodrama often bordering on the ridiculous. Sirk managed to comment on his characters and their cultural landscape through lavish compositions and a visceral use of symbolism. Sirk's style influenced an entire generation of filmmakers including Fassbinder, Bertolucci, and Kuchar. Tonight's program includes two of his greatest American films, each about cultures in the process of breakdown and failure.

Written On The Wind (1956), 99 min., color. Starring Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone — The last days of the robber-baron Hadley dynasty, declining into sterility and death.

The Tarnished Angels (1957), 91 min., b&w, from the novel *Pylon* by Faulkner. Starring Hudson, Stack, and Malone — A steamy portrait of the flying air-show "gypsies" of the 1930's.

"The place of language in pictures has to be taken by the camera — and by cutting. You have to write with the camera." — D.S.

The Foundation for Art in Cinema
CINEMATHEQUE
The Bay Area showcase for personal and avant-garde film

Sunday, Feb. 3, 1985

"10 X 10: RECENT FILMS FROM THE SAN FRANCISCO BAY"

EATING MANGOES (1984) by Ethan Van der Ryn [8 min., color/sound]

"EATING MANGOES is the story of an American boy coming of age in Western Somoa. It is a film of dislocation and of the tensions that arise therefrom. 'Tropic: turning, changing, or tending to turn or change in a (specified) manner or in response to a (specified) stimulus.--Webster's Dictionary'"

THREE VOICES (1983) by Lynn Kirby [4½ min., color/sound]

Part of a series of films shot from my apartment windows. As the windows are washed and people return from work, three facets of the same personality explore daily life and the threat of war.

diary of an autistic child/part two/the ragged edges of the hollow (1984) by Edwin Cariati [6 min., color/silent]

master and slave lose sight of roles and embrace in copulative ecstasy. the edges of the hollow yearn to become the matter from which they have been released....the autistic child views multiple realities, as interchange is manifested in the hollow where light and darkness unfold.

GORILLA GRIP (1985) by Michael Rudnick and Mike Henderson [5 min., black & white/sound]

GORILLA GRIP is our attempt to get to the quintessence of a meaningless idea. What do all opposite things have in common that can't be explained?

TRUMPET GARDEN (1983) by Barbara Klutinis [10½ min., color/sound]

An environmental portrait--a magic garden in which a woman in black performs rituals with nature and with death.

PLEASE DON'T STOP (work-in-progress, with slides) [6 min., color/sound] by Stephanie Maxwell

Test footage of new cameraless animation techniques; original sound-soundtrack...[about the slides]: These are hand-made slides demonstrating techniques I am using in the completion of my film. [about the film]: It's about time and cars...

---INTERMISSION---

(over.....over....over....over)

THE BIG RED AUK (1984) by James Irwin [3 min., color/silent]

Experimental non-camera animation. Frenetic colors and restless images form a back-drop for a child's cautionary fable...Words written directly on the emulsion "speak" silently to the viewer metaphorically about power, manipulation and the complicity of all of us.

LAGOON SALON (1984) by Mark Sterne [6 min., color/sound]

LYRIC AUGER (1984) by Conrad Steiner [3 min., color/silent]

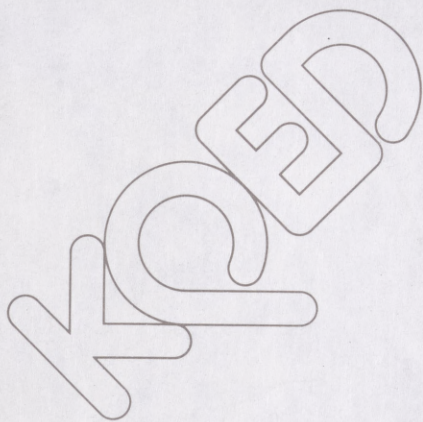
About the fragile state following the premonition of a grave error. Sin is not involved, only that zeal of an incautious moment. Imagine if with one word from you, one glance, the leaves would fall from the trees.

ALONG THE WAY (1983) by Michael Wallin [20 min., color/sound]

A visual journal or diary, an experimental "travelogue", where the signposts of interest are equally elements of architecture and plant life as people and events. The intent is to communicate the essential quality of "place", which is always an amalgam of the visual and the emotioinal..."Things are as they are--they are not like anything."--Robert Creeley..."No ideas but in things." ---William Carlos Williams

[all descriptions provided by the filmmakers]

Wine and cheese will be served after the screening.



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As you know FRONTAL EXPOSURE is aired the last Friday of every month from 11:30 pm - 12:30 am. Your work will be scheduled for broadcast Friday, Feb. 22, 1985.

In the meantime, please send me any press or written materials you have on yourself or your work. We introduce each film/tape with a brief comment on the artist and description of the piece.

Again, thank you for thinking of KQED. Please call me should you have any additional questions.

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Sincerely,

A handwritten signature in cursive script that reads 'Pamela Porter'.

Pamela Porter
Broadcast Projects
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Highlights



11:00 Tony Brown's Journal Special *When the Chickens Came Home to Roost.* The historic confrontation between two of America's most powerful black men, Malcolm X and the honorable Elijah Muhammed, is the subject of this special two-part drama, which traces the schism that developed between the teacher Elijah, portrayed by Kirk Kirksey, and the pupil Malcolm, portrayed by Denzel Washington (*St. Elsewhere*).

12:00 midnight American Playhouse *Some Men Need Help.* Until 1:30 am. (R of Mon) (CC)

THURSDAY THE 21ST

6:00 pm MacNeil/Lehrer News-Hour

7:00 Nightly Business Report

7:30 Wild, Wild World of Animals *Deadly South American Snakes.* A startling close-up look at these reptiles as they slither through the lights and shadows of the towering tropical forests.

8:00 New York's Master Chefs *Chef Larry Forgione of An American Place.* Menu includes terrine of America's three smoked fish with their respective caviars, California goat cheese crêpes with sweet onion sauce, Michigan beef steak with chili-corn sauce, apple pandowdy.

8:30 Universe Walter Cronkite looks at the disappearing rain forest in Brazil, Charles Osgood sees a demonstration of computer graphics of trees, and the construction, problems and promises of oil rigs are investigated.

8:55 Science Notes with Bill Skane. *Ceramics*

9:00 Mystery! *In a Glass Darkly.* Some men fall in love only once—and obsessively. Before he marries her, Matthew has a vision of his beloved Sylvia being strangled by a scarred stranger. Years later, his intolerable jealousy drives Sylvia away, and he discovers the meaning of his shocking vision. Stars Nicholas Clay and Emma Piper. (CC)

10:00 Ellington: The Music Lives On Few performers have rivaled the fame and critical acclaim of Duke Ellington. This tribute to his genius includes clips of his performances, interviews with his peers and selections of his work produced for this program. Hosted by Cicely Tyson, with performances by Carly Simon, Sister Sledge, Tammy Grimes, Treat Williams and

Patti LaBelle. The Ellington orchestra is conducted by Duke's son Mercer, and there are reminiscences by Cab Calloway, Yves Montand, Bobby Short and lots more.

11:30 Masterpiece Theatre *The Jewel in the Crown.* Part 10. "An Evening at the Maharanee's." Until 12:30 am. (R of Sun) (CC)

FRIDAY THE 22ND

6:00 pm MacNeil/Lehrer News-Hour

7:00 Nightly Business Report

7:30 Wild, Wild World of Animals *Ecology of a Shipwreck.* The story of a shipwreck that has become an environment for an entire range of sea life.

8:00 Washington Week in Review

8:30 Wall Street Week with Louis Rukeyser

9:00 Great Performances *Dance in America: American Ballet Theatre at the Met.* A celebration of classical masterworks danced by the company's major stars: Baryshnikov, Fernando Bujones, Cynthia Gregory, Patrick Bessel and Martine van Hamel. Works presented are: Frederick Chopin's *Les Sylphides*, Serge Prokofiev's *Triad*, and Makarova's staging of Ludwig Minkus' classic *Paquita*.

10:30 Back of The Book Part 2. Susan Stramberg hosts a panel of critics who discuss the latest in books, movies, TV and records.

11:00 Mark Russell Comedy Special (R of Wed)

11:30 Frontal Exposure Showcase for independent filmmakers and videographers: *Lorna* by Lynn Hershman, *Celluloid Heroes* by Cynthia Nazzaro, *Celebration* by Erik Friedl, *Festive Mood* and *One* by Dick Ford and *Along the Way* by Michael Wallin. Until 12:30 am.

SATURDAY THE 23RD

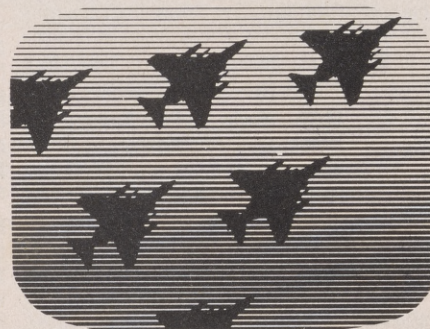
7:00 am Sesame Street (three shows)

10:00 New York's Master Chefs *Chef Larry Forgione of An American Place* (R of Thur)

10:30 International Kitchen *Venezuelan Dinner.* Anna Maria and Charlotte Johnson prepare muchacha

MONDAY 18

"Some Men Need Help" on American Playhouse at 9:00 p.m.



WEDNESDAY 20

The Missile Merchants at 8:00 p.m.

Black History Month:



BETTMAN ARCHIVES

MONDAY 18

Black Wax at 10:30 p.m.

Starring Gil Scott-Heron and his Midnight Band.

THURSDAY 21

Ellington: The Music Lives On at 10:00 p.m.

Also this week: "Todd Duncan: A Mighty Voice," profiling the creator of the role of Porgy in "Porgy and Bess," on the 17th at 5:30 p.m.; "Live from Lincoln Center: André Watts in Recital" on the 20th at 9:00 p.m.; and "Tony Brown's Journal Special" on the 20th at 11:30.

FILM ARTS FOUNDATION

346 9th Street, Second Floor
San Francisco, California 94103
(415) 552-8760

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Michael Wallin 5/83
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San Francisco, CA 94114

THE 1983 BAY AREA FILMMAKERS SHOWCASE

NOVEMBER
4-9, 1983



FROM A MOVIE

at the **CASTRO THEATRE**,
Castro and Market Streets, San Francisco
Friday, Saturday, Sunday, Monday, November 4-7

at the **PACIFIC FILM ARCHIVE**
University Art Museum, Berkeley
Tuesday and Wednesday, November 8-9

A presentation of **THE SAN FRANCISCO INTERNATIONAL FILM FESTIVAL** and **FILM ARTS FOUNDATION**

CASTRO THEATRE

FRIDAY, NOVEMBER 4 6:00 p.m.

Social Commentary

ANATOMY OF A MURAL (1982, 15 min.)
Three artists transform the facade of the Mission Cultural Center into a mural that reflects the Latino art and culture of the neighborhood.

director: Rick Goldsmith
cinematographer: Balthazar Polio

NEIGHBORHOOD PARTNERSHIPS, NEIGHBORHOOD PRIDE (1983, 32 min.)
Innercity residents, working with government and business, reclaim their declining neighborhoods.

director: Maria Taylor
cinematographer: Stephen Lighthill

SANCTUARY (1983, 59 min.)
A dramatic film of families forced to flee their homelands as refugees. Filmed in Central America, Africa, the Middle East and North America, with all the roles assumed by actual refugees.

director: Jim Beckett
cinematographer: Michael Anderson

FRIDAY, NOVEMBER 4 8:00 p.m.

BRUCE CONNER

Recognized by many as a painter, sculptor, collagist and printmaker, Bruce Conner, the filmmaker is no less gifted. This program honors this artist.

TEN SECOND FILM (1965, :10 sec., silent)
A commercial and a poster for the 1965 New York Film Festival.

MONGOLOID (1978, 3:30 min.)
Devo explains the male ethic.

AMERICA IS WAITING (1981, 3:30 min.)
Music by David Byrne and Brian Eno.

A MOVIE (1958, 12 min.)
Found footage, focus leader, and black frames set to Respighi's "Pines of Rome."

REPORT (1963-67, 13 min.)
A response to the assassination of John F. Kennedy.

TAKE THE 5:10 TO DREAMLAND (1976, 5:10 min.)
A film dream inspired by the music of Patrick Gleeson.

VALSE TRISTE (1977, 5 min.)
1940s nostalgia dreamed on the music of Sibelius.



FROM NEVER CRY WOLF

CROSSROADS (1976, 36 min., 35mm)
The atomic bomb test at Bikini Atoll (1946); music by Patrick Gleeson and Terry Riley.

SATURDAY, NOVEMBER 5
1:30 p.m.

Behind the Scenes . . . with **NEVER CRY WOLF**
Clips from this extraordinary film, accompanied by commentary from some of its creators. At press time those slated to appear include director Carroll Ballard (**THE BLACK STALLION**), sound stylist Alan Splet (**ERASERHEAD**), and director of photography Hiro Narita (**FAREWELL TO MANZANAR**).

SATURDAY, NOVEMBER 5
4:00 p.m.

Asian Themes

4681 (1983, 3 min.)
The dragon of San Francisco Chinese New Year parade rendered by long shutter exposures and single-framing.

director: Tim Blaskovich

THE DEPARTURE (1983, 12 min.)
In the 1930s, a Japanese-American farm family must sell a family heirloom — a set of hand-carved dolls from the Hinamatsuri (Girl's Day) Festival.

director: Emiko Omori
cinematographer: Michael Chinn

SINCERITY PT. I (1983, 15 min.)
A personal film that combines a family reunion in America with footage of the filmmakers' parents in Hong Kong.

director: Lambert Kwok Kwong Yam

THE ONLY LANGUAGE SHE KNOWS (1983, 19 min.)
A brief, gentle look at a sometimes rocky relationship between a Chinese-American mother and her daughter. Written and performed by Bay Area playwright, Genny Lim.

producer: Amy Yoneoka Hill
director: Steven Okazaki

THE BOY WHO PLAYED WITH THE LION/Dragon (1983, 24 min.)
The fantasy of a boy named Chung-Mei, son of a tai chi master, who is ridiculed by his classmates and escapes into daydreams about Chinese New Year.

director: Sam Hom
cinematographer: Don Nguyen

SATURDAY, NOVEMBER 5
6:00 p.m.

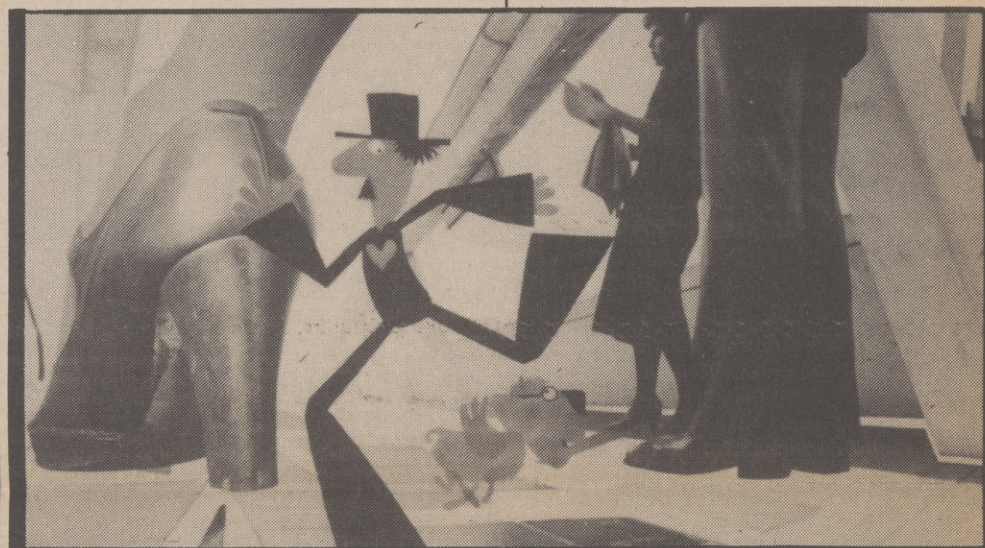
Personal Expressions

ANASTOMOSIS (1982, 57 min.)
After completing a series of films on microsurgery, filmmaker Zdravic first assembled a soundtrack of body sounds, operating room noises and electronic sources, then reconstructed images from the surgeries and combined them with new footage of the recovered patients to create his own stunning filmic synthesis.

director: Andrej Zdravic

ALONG THE WAY (1983, 20 min.)
An experimental travelogue that communicates the essential quality of "place"; filmed over eighteen months at six locations.

director: Michael Wallin



FROM TWICE UPON A TIME

SATURDAY, NOVEMBER 5
8:00 p.m.

Musical Themes

POPOL VUH (1983, 12 min.)
The Quiche Maya creation myth as the seventh century Maya might have seen it, using images from ancient pottery and music of pre-columbian instruments.

director, animator: Patricia Amlin

WASH IT (1982, 5 min.)
A classic low rider gets squeaky clean at the car wash.

director: Elizabeth Sher
music: Steve Mitchell, Los Agitadores

LES BLUES DE BALFA (1983, 28 min.)
A portrait of Dewey Balfa, surviving member of the Cajun music group, The Balfa Brothers.

director: Yasha Aginsky
sound: Carrie Aginsky

THE NAVIGATOR (1983, 7 min.)
Experimental music and choreography juxtaposed with vibrant, saturated colors.

director: Patti Tausher
cinematographer: Sergio Mastrocola
music: Andrew Baumer
choreographer: Deborah Mangum

FROM THERE WAS ALWAYS SUN SHINING SOMEPLACE



SIPPY (1982, 23 min.)
A portrait of classic blues singer and songwriter, Sippie Wallace.

producer: Roberta Grossman,
Michelle Paymar
director: Roberta Grossman

WHISTLE IN THE WIND (1983, 15 min.)
A Bolivian folktale of a young flute player and his favorite llama, as told by a Bolivian-American to his son.

director: Anne Makepeace
cinematographer: Dennis Irwin

SATURDAY, NOVEMBER 5
10:00 p.m.

HERMAN AND LUIGI (1983, 9 min.)
An experimental documentary on German expressionist architect Herman Finsterlin and Italian futurist musician Luigi Russolo.

director: Erich Seibert
music: Alex Rudis

ONE FROM THE HEART (1982, 97 min.)
For those who missed this last year, here are love stories, fantasies, dreams, and disappointments set against the backdrop of a stylized Las Vegas.

director: Francis Coppola
cinematographer: Vittorio Storaro

SATURDAY, NOVEMBER 5
12:00 midnight

JUST PLAYING (1983, 6 min.)
A visual expose exploring the differences in sophistication and aggression between old and new arcade games.

director: Kevin White
cinematographer: Dave Baker

THE WANDERERS (1979, 113 min.)
An impressionistic look at Bronx-Italian high school life in 1963, by the Bay Area director who this year brings audiences **THE RIGHT STUFF**.

director: Philip Kaufman

SUNDAY
3:00 p.m.
Journey

DREAM
A light
in sand

director

A SUMMER
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narrator

POSTCARD
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SUNDAY
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SUNDAY, NOVEMBER 6

3:00 p.m.

Journeys

DREAM DOODLE (1982, 3 min.)

A lighthearted, abstract musical, animated in sand.

director: Sam Comstock

A SUMMER DAY (1983, 10 min.)

Memories and impressions of the summer activities of a village in southern France.

director: Paula Frankel

narrator: Lynn Kirby

POSTCARD FROM PARIS (1983, 32 min.)

An unusual young woman leaves family and friends to begin college in Paris. A challenging view of a courageous individual.

director: Barry Spinello

SONGS OF A DISTANT JUNGLE

(1983, 20 min.)

Residents of a remote New Guinea village meet an enthusiastic Juilliard music student and his bass.

director: Robert Charlton

SUNDAY, NOVEMBER 6

4:30 p.m.

PATRICK GLEESON

"A perhaps rambling, certainly anecdotal account of film music by a guilty party."

Patrick Gleeson, composer, arranger, synthesist, discusses the functions of film music. Gleeson has worked on many films in the Bay Area, including Bruce Conner's **CROSSROADS** and **TAKE THE 5:10 TO DREAMLAND**, Francis Coppola's **APOCALYPSE NOW**, Martin Rosen's **PLAGUE DOGS**, and Rob Nilsson's **ON THE EDGE**. With clips from these and other films, Gleeson demonstrates the aesthetics and uses of film music.

SUNDAY, NOVEMBER 6

7:00 p.m.

A LEGACY (1983, 7 min.)

The essence of childhood expressed through a conversation on life after death.

director: Suzanne Knittel

editor: Curt McDowell

AUTO REPAIR (1982, :30 sec.)

A witty public service announcement for the San Francisco District Attorney's Consumer Fraud Unit on consumer rights in auto repair.

directors: Mark Jacobs,

George Evelyn

cinematographer: Lauren Ward

TWICE UPON A TIME (1983, 75 min.)

The San Francisco premiere of an imaginative animated feature that pits "the good guys," Ralph and Mum, against the forces of evil, Synonmess Botch, Ibor, Ratatoolie and Scuzz-bopper in a fast-paced comedy-adventure story designed for kids and adults.

producer: Bill Couturie

directors: John Korty,

Charles Swenson

supervising animator: Brian Narelle

executive producer: George Lucas

FROM THE FALL OF THE I HOTEL



SUNDAY, NOVEMBER 6

9:00 p.m.

Stories of Black America

THERE WAS ALWAYS SUN SHINING SOMEPLACE:

Life In the Negro Baseball Leagues

(1982, 58 min.)

In the form of an oral history, this documentary describes life on the road in the United States and Latin America, the necessary alliances that existed between black baseball and black gangsters in the 30s and 40s, and the part played by Negro leaguers in the re-integration of major league baseball.

director: Craig W. Davidson

cinematographer: Steven Schwartz

BOOKER (1983, 58 min.)

A dramatic re-creation of a critical incident in the boyhood of Booker T. Washington. Funded by the National Endowment for the Humanities and due for release on PBS in fall of 1984. With Levar Burton and Shelley Duvall.

director: Stan Lathan

cinematographer: Jon Else

executive producer: Avon Kirkland

MONDAY, NOVEMBER 7

7:00 p.m.

Views of Two San Francisco Communities

SOME KIND OF HOPE (1983, 60 min.)

Young people, from toddlers to high school students inspire eight exceptional adults in San Francisco's Western Addition.

director: Peter O. Almond

cinematographers: Emiko Omori,

Stephen Lighthill

THE FALL OF THE I HOTEL

(1983, 57 min.)

After the Manongs labored to build America, their San Francisco Manilatown is wiped out by urban renewal. In the dead of night, 300 cops forcibly evict fifty old-timers from the International Hotel, the final landmark of the community.

director: Curtis Choy

cinematographer: Emiko Omori

MONDAY, NOVEMBER 7

9:30 p.m.

NO PROBLEM (1982, 12 min.)

The highlights of a few days in the Midge and Don saga.

director: Lisa Andreini

cinematographer: Michael Rudnick

SLOW MOVES (1983, 90 min.)

"A film about two essentially unattractive characters, thrown, as happens all too often in life, into one another's arms by the exigencies of living, there to work out a kind of absurd accommodation between the aspirations we call dreams and the dismal cold facts of life." (Jon Jost) Shot in five days, without a script, at a cost of \$8,000.

director: Jon Jost

PACIFIC FILM ARCHIVE

TUESDAY, NOVEMBER 8

7:30 p.m.

A Tribute to James Broughton on the Occasion of his 70th Birthday.

THE PLEASURE GARDEN (1953)

TESTAMENT (1974)

DEVOTIONS (1983)

An eighty-minute film program, with James Broughton in person.

9:30 p.m.

ANASTOMOSIS (1982, 57 min.)

(see Saturday, November 5, 6:00 p.m.)

Andrej Zdravic in person.

WEDNESDAY, NOVEMBER 9

7:30 p.m.

THE FALL OF THE I HOTEL

(1983, 57 min.)

(see Monday, November 7, 7:00 p.m.)

Additional Programs celebrating

BAY AREA FILMMAKERS SHOWCASE:

San Francisco Cinematheque

San Francisco Art Institute, 800 Chestnut Street, Admission \$3.00

THURSDAY, NOVEMBER 10, 8:00 p.m.

Five Decades of James Broughton

MOTHER'S DAY (1948)

FOUR IN THE AFTERNOON (1951)

THE BED (1968)

SONG OF THE GODBODY (1977)

DEVOTIONS (1983)

University of California, San Francisco

Cole Hall Auditorium, 513 Parnassus

Avenue, Admission: \$1.75 students,

seniors; \$2.25 general public

THURSDAY, NOVEMBER 10, 5:45 and 8:00 p.m.

Asian Themes

(see program, Saturday, November 5,

4:00 p.m.)

San Francisco Public Library, Main Branch

Lurie Room, First Floor

Tuesdays, 12:00 noon; free admission

November 1

QUILTS IN WOMEN'S LIVES, Pat Ferrero

JUAN FELIX SANCHEZ, Calogero Salvo

November 8

L.A.C.A., Erik Shiozaki

THE FALL OF THE I HOTEL, Curtis Choy

November 15

SEWING WOMAN, Arthur Dong

WORD IS OUT, Peter Adair and the Mariposa

Film Group

November 22

LUMINAUTS, Christian Schiess

MOSES PENDLETON PRESENTS MOSES PENDLETON,

Robert Elfstrom and Lucy Hilmer

November 29

HOPE: SONGS OF THE FOURTH WORLD, Pat

Ferrero

Admission at the **CASTRO THEATRE:**

General public, evening shows:

\$4.00 one show, \$7.00 two shows

Film Society and FAF members (on presentation of cards), evening shows:

\$3.50 one show, \$6.00 two shows

Afternoon programs (before 6:00 p.m.):

\$3.00 (no discounts)

Admission at the **PACIFIC FILM ARCHIVE:**

PFA Viewing members:

\$3.50 one show, \$4.50 two shows

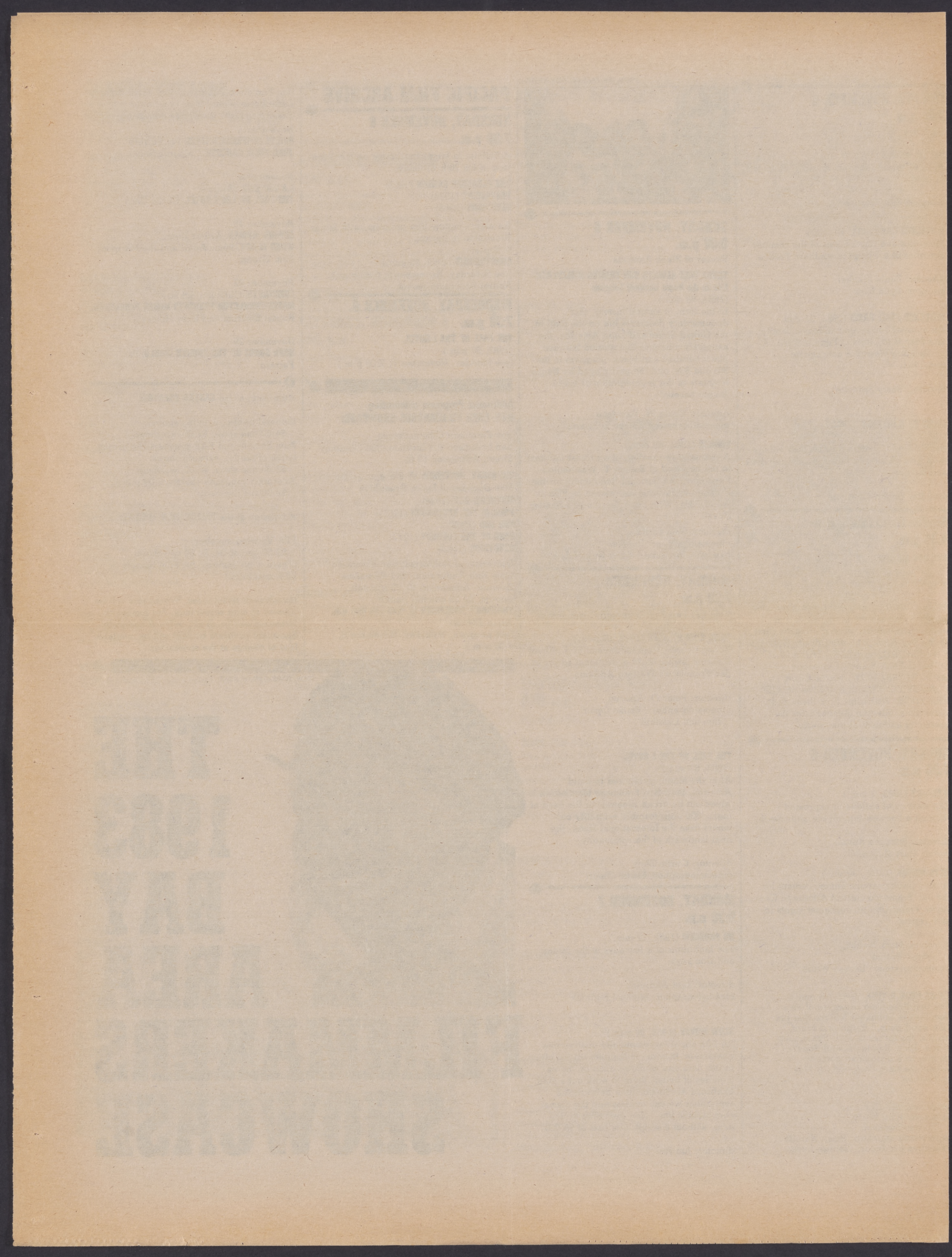
(There is no discount for Film Society or FAF members.)

No advance ticket sales. Filmmakers will be present at most screenings. For further information call (415) 221-9055. A complete Showcase program booklet will be available free of charge at the screenings.

FROM SOME KIND OF HOPE



THE 1983 BAY AREA FILMMAKERS SHOWCASE



ALONG THE WAY

HOME MOVIES PUT ME TO SLEEP

CAMERA TECHNIQUE?

GREAT SEA RANCH SEQUENCE —

Some of the images colorful. How TRUE
were running. I agree with editing comment.
of Delaney was in and out. Not being from California
Enjoyed Sea Ranch had a hard time with the rest.

Like war man, it was so surreal — what a statement.

— DIALOGUE GREAT BUT FLASH EDITING DISTRACTING, TOO LONG —

Good photographs... Wrong media (and long) —

Relaxed Narrator

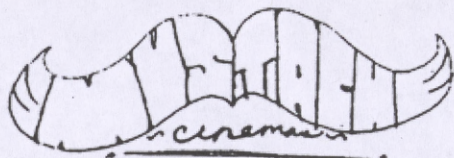
i don't see that the stories need any film to
go with them. 10 minutes too long...

humour highly regional specificity

I guess you don't need storyboards
or any idea at all to make
a film. P.U.

IT WAS GOOD





P R E S E N T S

Diaries, Notes and Dreams
Wednesday, December 2nd, 2009 El Río

Notes to Pati (1969) 8min
by Saul Levine; 16mm Color Silent 18fps

Window Water Baby Moving (1959) 12min
by Stan Brakhage; 16mm Color Silent

Gently Down the Stream (1981) 14min
by Su Friedrich; 16mm B&W Silent 18fps

Along the Way (1983) 20min
by Michael Wallin; 16mm Color Sound

rt: 54 minutes

MustacheCinema@Gmail.com

continue to the intersection of berry street (second street ends here). take your choice of parking spots.

We're racing to

A LATE SUMMERNIGHT'S JAMBOREE

Recent works and oldies by Eight Bay Area Filmmakers

Dominic Angerame
Gary Adkins
Edwin Cariat

Lynn Kirby
Michael Wallin
Sal Giammona
David Gerstein
Jac L. White

Voyeuristic Tendencies
Configurations unto Themselves
Diary of an autistic child/part 2
the ragged edges of the hollow
Deciduous
Along the Way
The Trip
Giveaways
J.A.C.L.W.S. #1



SATURDAY AUGUST 24
at 8PM

NO NOTHING CINEMA
30 Berry Street
San Francisco

Always Free Admission



no nothing cinema ... always free admission

no nothing cinema ... always free admission

no nothing cinema ... always free admission

directions: go towards the downtown area on market street. at second street make a right and